

ON LEFT HAND ARPEGGIOS WITH A MELODY SOSTENUTO TO THE RIGHT HAND.

(style Ballad)

ANDANTINO SEMPLICE.

*il canto ben marcato e con molto despress.*

800

50

STUDIO 11.

*p grazioso.*

(A)

(A $\flat$ )

*con esp:*

*pp*

*f*

Ab.

(A). The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner. Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect. The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, the fingers acting solely by the proper bending of the joint—the Har—

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MUSIC MART & P. 3184.)

3201 West 6th Street - at Vermont

Telephone: DRexel 3261

Los Angeles, Calif.



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and includes the instruction *espress dim.* (expressive, diminishing). The second system is marked *pp tranquillo e leggiro.* (pianissimo, tranquil and light). The third system includes the instruction *sempre pp* (always pianissimo) and a key signature change to C# with Db. The fourth system features a crescendo and tempo change, marked *cresc - - ed - il tempo string.* (crescendo and then string tempo). The fifth system includes the instruction *pp amoroso e dolceiss.* (pianissimo, loving and very sweet).

(B) *pp tranquillo e leggiro.*

(C# with Db) *sempre pp*

(C) *cresc - - ed - il tempo string.*

*ent. - - - A. Tempo.*

*il canto marcato.*

*pp amoroso e dolceiss.*

pist will find difficult the going from the second left finger to the-third, and vice versa, but this kind of practice will strengthen, much these fingers. (B) the right hand, very short and detached, and not at all arpeggioed, except the crotchets—give good vibration to the lower C's of the bass. (C) mind the Crescendo and the increase of time.



First system of musical notation for piano, measures 1-4. The right hand features a melodic line with accents and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamics include *fz* and *pp*.

Second system of musical notation for piano, measures 5-8. The right hand continues the melodic pattern with slurs and accents. The left hand has a more complex rhythmic pattern with fingerings indicated by numbers 1 and 2. Dynamics include *p* and *pp dolceiss.*

Third system of musical notation for piano, measures 9-12. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *riten.*, *agitato ed esp.*, and *pp*.

Fourth system of musical notation for piano, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *A Tempo.*, *p esp.*, *riten.*, and *piu p*.

Fifth system of musical notation for piano, measures 17-20. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *A Tempo.*, *sempre in dim.*, and *ppp*.



## ON CHORDS, TRIPLETS ARPEGGIOS.

MODERATO MA CON MOTO.

*affettuoso e la melodia marcata.*

STUDIO 12.

(A)

(B) A Tempo.

(C)

(D)

(A) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, —the chords *not* arpeggiated, but given in a *sostenuto* manner—pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.



*con passione.* (C) *gva.....*

*pp* *f* *cresc.* *ff molto marcato.*

*rall?* *p stacc: Gb.* *pp* *ppp Db.*

*A Tempo.* *p galegg: loco.* *fz*

(D) *p dolce ed espress.* *ff*

*ga loco.* *Fix Db.* *ff* *rall.* *Pesante.* *p*

*A Tempo.* *a poco animato.* *Fix Gb.* *Fix Cb. f molto marcato.* *piu forte.*

(E) *f*

(C) Marked, in bending well the joints and *not* arpeggiated. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.



The musical score consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats).

- System 1:** Starts with a *gva* (glissando) marking. The first staff has a series of chords and single notes, with *fz* (forzando) markings. The second staff has a continuous eighth-note pattern with *fz* and *sempre ff* markings. Fingerings like *1x*, *2x*, and *3x* are indicated.
- System 2:** Continues the eighth-note pattern in the second staff. The first staff has chords and notes with *fz* markings. A *D<sup>7</sup>* chord is marked in the first staff.
- System 3:** Labeled *(F) Cantando.* The first staff has a melody with slurs and accents. The second staff has a continuous eighth-note pattern. The dynamic is *p dolce e grazioso.*
- System 4:** The first staff has a melody with slurs and accents. The second staff has a continuous eighth-note pattern. The dynamic is *p*, and there is a *cresc.* (crescendo) marking.
- System 5:** The first staff has a melody with slurs and accents. The second staff has a continuous eighth-note pattern. The dynamic is *f*, and it ends with a *ff* (fortissimo) marking.

(F) Mark well the melody with the right thumb.



## ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

(A)

STUDIO 13.

The musical score for Studio 13 is written in G major (one sharp) and 3/4 time. It consists of four systems of staves. The top staff of each system contains a melody line with a small line above it for fingering. The bottom staff contains arpeggiated accompaniment. The melody is marked with accents and dynamic markings like 'fz' and 'p'. The arpeggios are marked with 'p' and 'pp' and include fingering and grouping instructions such as '1x12', '3x21', and '3x12'.

(A) To render this Studio more clear, the author has written on a small line above the right hand the melodic theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios - Care must be taken also to *accentuate strongly* the minims of the melody, to mark well their value and give effect to the strain - the arpeggios are to be played steadily, soft and equal, and no break



must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.



1 2 1 x 1 2 1 1 2 1 x 1 2 1 1 2 x 1

(C)

2 1 2 x 1 2 1 x 1 2 3 2 3 1 2 1 2 1 2 1 2 1

*p* dolce, ma il canto marcato.

cresc. - - - - - *f* - - - - -

*p* con gusto. D.C.

(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard.



## ON DOUBLE NOTES.

ALLEGRO MODERATO.

STUDIO 14.

(A)

*p* grazioso ed elegante. *f* *pp* legg.

*f* *dim.* *fz* *gva*.....

*pp* leggiere. *con gusto* *legg.* *f* con fuoco. *gva*.....

*p* con grazia. *pp* *fz* *gva*.....

The musical score consists of four systems, each with a piano (treble clef) and double bass (bass clef) staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system is marked '(A)' and includes fingerings (1, 2, 3) and dynamics (*p*, *f*, *pp*). The second system includes dynamics (*f*, *dim.*, *fz*) and an articulation (*gva*). The third system includes dynamics (*pp*, *con gusto*, *legg.*, *f*) and an articulation (*gva*). The fourth system includes dynamics (*p*, *pp*, *fz*) and an articulation (*gva*). The score is for a piece titled 'STUDIO 14.' and is in the tempo 'ALLEGRO MODERATO.'.

(A) To perform ascending double *Glissandos*, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is very lightly rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or



The musical score consists of five systems of piano notation. Each system has a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The notation includes various dynamics, articulations, and fingerings.

- System 1:** Starts with *All.* and *con fuoco.* Dynamics include *fz* and *pp delicato.* Fingerings 1, 2, and 3 are indicated.
- System 2:** Marked *tranquillo.* Dynamics include *fz*. Fingerings 1, 2, and 3 are indicated.
- System 3:** Marked *dolce.* Dynamics include *p* and *fz*. Fingerings 1, 2, and 3 are indicated.
- System 4:** Dynamics include *pp*. Fingerings 1, 2, and 3 are indicated.
- System 5:** Dynamics include *f*, *ff*, *rit.*, and *p*. Fingerings 1, 2, and 3 are indicated.

less according to the time—for descending double Glissandos, slide with ease the thumb, without any stiffness whatsoever, and keep the wrist motionless.— (See the book of new Effects) The quavers of the Bass to be given very equal and steadily.



*leggiero.*

(B) Mark well the lower turned down quavers of the Bass.



## ON ARPEGGIOED CHORDS.

ALL<sup>o</sup> CON SPIRITO E FUOCO.

(A) *ff ben marcato e molto brillante.*

STUDIO 15.

*sempre ff*

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brilliancy, while the under chords must be very much arpeggiated, — In the frequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered — The



*sempre piu forte e brillante.*

*gva. loco.*

*ff*

*strepitoso.*

*riten. - - - ff staccato e il piu brillante possibile.*

*A Tempo.*

*sempre ff e marcato.*

chords, if well arpeggiated, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brilliancy and much arpeggiated.



(A)

16.

(A)

STUDIO  
16.

The musical score for Studio 16 is divided into three systems. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It begins with a treble staff containing a series of eighth and sixteenth notes, some marked with accents and asterisks, and a bass staff with a similar rhythmic pattern. Dynamics include *fz*, *pp*, and *ppp*. The second system continues the melodic and harmonic development, featuring more complex rhythmic patterns and dynamics like *fz*, *pp*, and *ppp*. The third system shows a transition to a new key signature (two sharps, D major) and includes a variety of dynamics from *pp* to *ff*. The score is heavily annotated with performance markings such as slurs, accents, and wavy lines, indicating a highly expressive and technically demanding piece.

(B)

**B**

*marcato e pomposo.*

*riten: A Tempo.*

(c)

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*fz fz fz fz marcatissimo*

*fz fz*

*fz fz*

*Grandioso.*

*ff*

*ff ff fz fz fz fz con forza fz left hand*

*ff ff*

crotchets than to other notes, in order to give the true effect to their value—(C) Perform all the chords with both hands, in a *grandioso* manner, arpeggiating them as much as possible.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *ff* (fortissimo) in the right hand and *p dim.* (piano, diminuendo) in the left hand. The right hand contains several chords with accents, while the left hand plays a steady accompaniment of eighth notes.

Second system of musical notation, marked with a large *(D)* at the beginning. The right hand is marked *ppp dolciss: con gusto.* (pianissimo, very soft, with taste). The left hand continues with eighth-note accompaniment, featuring some triplets.

Third system of musical notation. The right hand is marked *deciso.* (decisive) and *cres.* (crescendo). The left hand is marked *graz:* (grace). The right hand features chords with accents, and the left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand is marked *ff* (fortissimo). The left hand is marked *pp* (pianissimo) and includes a key signature change to B-flat major. The right hand has chords with accents, and the left hand continues with eighth-note accompaniment.

Fifth system of musical notation, marked with a large *(E)* at the beginning. The right hand is marked *f marcato. ppp* (forte, marked, pianissimo). The left hand is marked *p con esp:* (piano, with expression). The right hand features chords with accents, and the left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand is marked *f marcato. pp* (forte, marked, pianissimo). The left hand is marked *ppp* (pianissimo) and includes a key signature change to B-flat major. The right hand features chords with accents, and the left hand continues with eighth-note accompaniment.

(D) The right hand chords to be played in a soft and delicate manner, paying attention to make the notes with the thumb well marked and distinct – the triple Harmonies with the left hand to be given with force and clearness.. (E) the right hand chords very soft, and short, without arpeggiating them at all.



## ROMANZA, ON TASTE AND EXPRESSION.

(Italian style)

ANDANTE SOSTENUTO DRAMMATICO.

(A) *Cantando.*

STUDIO 17. *p* *D.C. con molto d'express.*

*pp*

*riten.*

*con passione.* *f* *pp*

*con express dolente.* *fz* *cresc.*

(A) The greatest expression intense feeling, and strict attention to give the slow notes their full effect, by due vibration, are the requests to perform rightly this Studio-Romance — on the pianoforte, keeping down the fingers on the keys, or using the pedal, prolong the sounds, but on the Harp the only way of determining the duration of a particular note, is in the more or less force given in striking the string, this, which demands a great nicety of touch, as well as much flexibility and delicacy in the fingers joints, is too often neglected by the Harpist, and the consequence of this neglect are an ineffective and tame performance.



*riten.*  
*f* *f* *p con grazia.* *fz*

*rall: s* *rall?* *A Tempo.*  
*affret:* *dim.* *p* *con anima.* *pp* *dolce ed esp:* *f*

*con passione.* *cresc.* *dim.* *pp* *f più di passione.* *affret:* *riten.*

*pp legghierissimo.*  
*uto.* *pp* *pp* *Fine.* *(B) il canto al basso, molto marcato, e con*

*pp* *loco.* *pp* *pp* *grand espress.*

mance, especially in slow and Cantabile movements — The author then recommends the Harpist to give *full vibration* to the minims, crotchets and dotted crotchets contained in this Studio, while the other notes are performed in a short manner — The striking with force the Bass octave notes, (especially if the strings are metallic) will add greatly to the effect of the whole. (B) The melody, which is at the Bass, to

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The musical score consists of six systems of music, each with a right-hand melody and a left-hand accompaniment. The key signature is B-flat major (two flats). The score includes various dynamics and performance instructions:

- System 1:** Right hand starts with *loco.* and *pp*. Left hand has *f* and *dim.* markings. A *gva* (glissando) is indicated over the right hand.
- System 2:** Right hand has *pp* and *dim.*. Left hand has *con esp: dol.* (con espressione: dolce). A *gva* is indicated over the right hand.
- System 3:** Right hand has *rall.<sup>o</sup>* and *p*. Left hand has *f* and *accel*. A *gva* is indicated over the right hand.
- System 4:** Right hand has *A Tempo.* and *pp*. Left hand has *con gusto.* A *gva* is indicated over the right hand.
- System 5:** Right hand has *pp* and *dim.*. Left hand has *fz* (forzando). A *gva* is indicated over the right hand.
- System 6:** Right hand has *Cantando. loco.* and *p*. Left hand has *D.C.* (Da Capo).

be given with force, and in a Singing manner, while the right hand accompaniment is to be played with great delicacy and very soft.



If the Harmonics contained in this Studio are found too difficult, they may be omitted, and the whole piece may be still performed effectively in natural sounds and with the *Etouffés*.

# ON ETOUFFÉS AND HARMONICS.

(*alla Napolitana*).

ALLEGRO MOLTO VIVO, QUASI PRESTO.

STUDIO 18.

The musical score for Studio 18 is written for piano and includes four systems of notation. The first system shows the beginning of the piece with a treble clef and a 3/8 time signature. It features a series of notes with upward-pointing arrows, labeled (A) and (B). The second system continues the melody with a bass clef and includes a section marked (C) with a series of notes and a section marked (D) with a series of notes. The third system shows a series of notes with a section marked (D) and a section marked (D). The fourth system shows a series of notes with a section marked (D) and a section marked (D). The score includes various dynamic markings such as *fz*, *pp*, *f*, *ff*, and *p*, and performance instructions like *ff con fuoco e marcato*. It also includes section markers (A), (B), (C), and (D) and a D.C. (Da Capo) instruction.

(A) The time of this Studio must be quick and spirited—for the manner of performing the upper single Harmonics, (See the author's book of New effects) (B) The chords very short and *Etouffés*. (C) The *Etouffés* notes to be given with considerable force, the left hand being well extended on the strings, in order to have the fleshy part of the hand ready to act for the *Etouffés*. (D) The lower octave notes Har-



*p*  
*staccato e scherzoso.*  
*il basso molto leggero.*

*fz*  
*sempre scherzoso.*

*p*  
*cresc*  
*con esp.*  
*rall?*

*A Tempo.*  
*ppp*  
*fz*  
*deciso e scherzoso.*  
*fz*

*ova*  
*f*  
*p dol.*  
*riten.*  
*(nota)*

nies, are done by stretching stiffly the little right finger on the string, while the string is struck with force with the second right finger—all the octaves, to be played very short and briskly—the left hand very light and piano, giving only the first note of each bar with a slight accent—that first note of each bar (at the Bass) is to be performed independently, without trying to place too soon the 2<sup>d</sup> left finger.



Tempo.

(E)

*f e marcato.*

*p dolce.*

(F)

*ff*

*p dolce.*

*rf*

*f marcato e gricoso.*

*p dolce.*

*ff*

*p dolce.*

*rf*

(G)

*pp staccatiss. il basso*

*sempre marcato.*

(E) Same Harmonies as in letter D, and (nota) after the *Da Capo*, second time, go from here to the Coda. play the sixths and the thirds with a good deal of force, in marking each, well, to give a clear tone to the under notes harmonies. (F) The left hand harmonies with force, while the right hand plays piano in arpeggiating lightly the chords. (G) All the right hand chords, very Staccato, the left hand always well marked and with force.



(H)

*f*

(I)

*pp* *scherzando.* *cresc*

*agitato.* *en - do - f legato.*

*p*

(J) *il tempo piu ritenuto.* *rall<sup>o</sup>*

*pp* *fz* *marcatissimo.* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*A Tempo.* *fz* *fz* *fz* *D.C.*

(H) Mind the various Crescendos and decres — (I) The right hand thirds very short and detached, and keep well the left hand close to the strings, for the *Etouffés* chords. (J) Place lightly the second and third left fingers on the middle of the strings which the second and third right fingers strike — these two last fingers must act with great force to give the Harmonics clear.